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AUTHOR & JOURNALIST

VOLUME 40

NUMBER 8

NELSON ANTRIM CRAWFORD, Editor

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AUGUST, 1955

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What Readers Say

For Low-Cost Publishing

I wonder why someone has not come along and developed a really low-cost method of publishing a book, by some of the newer methods.

Thus with the print-face electric typewriter, and the new mimeographs which use paste ink, it might be possible to publish a novel in attractive format for only a few hundred dollars, instead of \$2,000.

Publication of several hundred novels this way might make the mimeograph method acceptable just as the paper cover method has come to be accepted, although a few years ago it was considered "cheap."

The novelist today is the only artist who needs a \$100,000 plant and machinery to get his work to a small public. The painter and the musician do not need the aid of all this terribly expensive machinery.

W. KUPPER

San Pedro, Calif.

Write Oftener, Mr. Freitag

Congratulations on another article by George H. Freitag, which I read with great interest and appreciation.

If Mr. Freitag would write more often, I am confident that he would evolve as one of our "great" contemporary literary artists.

KEANE KOPP

Miami Shores, Fla.

Honor for Poetry

My wife says poetry isn't her dish, and it isn't particularly mine either, since we both are reasonably successful in selling our prose.

I am glad, however, to see a writers' magazine devote the space to it that you give from time to time. Any civilization is poorer if it doesn't give a place of honor to poetry and poets—I mean real poetry and real poets.

CAVANAUGH SILLERS

New York, N. Y.

Max Is No Groundhog

Rapier in hand and with a steely glint in my eyes, I rush to the defense of our adored Max, to whom, I presume with horror, Fran Moseley refers as an "English groundhog" in the May *Author & Journalist*.

Sir, Max is no groundhog. He is a golden hamster of impeccable pedigree, sparkling intelligence and initiative, and disarming naïveté.

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SHEILA M. WRIGHT

Ipswich, England

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DEE WOODS

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Sweet Are Words of Praise

Trying to write without *A&J* at hand constantly is equivalent to a lame man losing his crutch! And you can quote me on that!

HILDA PETERSON

Roseburg, Ore.

Author & Journalist is what keeps me from giving up writing. I am a part-time writer and often get bogged down in mountains of work. When I despair of ever finding time to write a copy of *A&J* will arrive with articles so helpful and encouraging that my conscience gives me no peace until I am back at my typewriter.

HAZEL ENGH

Moline, Ill.

Thank you for the editorial content and for the special features which you include in *Author & Journalist* from month to month. I should hesitate to attempt to tell you how much the magazine has meant to me in dollars and cents in the past ten years. It has been so valuable to me that I am an enthusiastic but unofficial salesman for it.

WEBB GARRISON

Nashville, Tenn.

Just to say that my sister and I have taken *Author & Journalist* since it was a four-page paper.

We don't know how any one who writes or tries to write can get along without it.

For some years we have reviewed about 100 books a year. Now that we have a co-reviewer, we do fewer. Your November Publishers' List is invaluable.

LAURA B. EVERETT

Oroville, Calif.

My wife and I are both devoted to your magazine. She recently spotted a tip in *A&J*, sent a story in to *Classmate*, and made a sale.

WILLIAM J. BARNEY

Buffalo, N. Y.

Who Knows What He Wants?

In 20 years of fair success in selling my copy, I've found editors generally buy from me what they say they don't want and reject the sort of thing they say they want. Query: Do they know what they want? I'll go a step further—does anybody know what he wants? I'm pretty sure I don't.

NAME WITHHELD

New York, N. Y.

AUTHOR & JOURNALIST

243 187

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Statewide Arkansas newspapers announced that Edward Uhlman, President of Exposition Press, guest speaker on "Cooperative Publishing," at the eleventh annual Arkansas Writers Conference, donated \$1000 for the purchase of land to establish a permanent writers' colony.

In Chicago, Mr. Uhlman directed operations for his firm at the American Booksellers Convention Trade Exhibit, and conferred with booksellers, agents, writers' groups, as well as with many Midwestern writers looking for a publisher.

The publisher climaxed his tour of the Midwest as a guest speaker at the Christian Writers and Editors Conference at Green Lake, Wisconsin, where he spoke on "Inside the Inner Sanctum—by a Book Publisher."

RECENT NEWS FROM EXPOSITION PRESS

• **SPECIAL PROMOTIONS** — National sales-promotion campaign for Winston Churchill: *British Bulldog* (\$5) . . . full-page ads in *The Saturday Review*, *The Retail Book-seller*, *The Reporter* and large-space ads in *The New York Times* and *Chicago Tribune* . . . over 2000 press releases mailed in one week preceding publication . . . early reviews pouring in from *New Yorker*, *The Saturday Review*, *Chicago Sunday Tribune Magazine of Books*, *Los Angeles Herald-Express*, *New York Sunday Mirror*, *New Leader*, *Cincinnati Times-Star*, *Toronto Telegram* and *Montreal Star*, plus intensive direct-mail campaign result in flood of orders from bookstores and wholesalers throughout the nation.

• **JUNE AUTOGRAPH PARTIES** — Margaret S. Riddle, author of *Bookmark, the Library Elf* (\$2.50), **GOLDSTEIN-MIGEL BOOKSTORE** (Carl K. Wilson), Waco, Texas . . . John McCowen Martin, author of *These Times in Rhymes* (\$2.50), **RIKE-KUMLER BOOK DEPT.**, Dayton, Ohio . . . Katherine Hanford, author of *The Gods of Soldier Mountain* (\$3.50), **BROAD'S BOOK DEPT.**, Yakima, Wash. . . George W. Currie, author of *Romance in the Rockies* (\$3.50), **BAPTIST BOOKSTORE**, Alexandria, La. . . Catherine B. Boyd, author of *Revenge in the Convent* (\$3), **WESTERN STATIONERS**, Rapid City, So. Dak.

• **JUNE RADIO & TV PROMOTION** — *Rendezvous With Chance* (\$3), reviewed by Ernie Kovacs on his new WABC morning network show . . . *Kitsap Tyee* (\$3), reviewed on Ed Adams' *Reading for Fun*, broadcast over KIRO, Seattle, Wash., and 17 other stations throughout the Pacific Northwest . . . Elsie Griffin, author of *Green From the States* (\$3.50), interviewed on color-TV show, *Texas Living*, WPAP-TV, Ft. Worth, Texas . . . Dorothy L. Cutting, author of *Concerning Christopher* (\$2.50), interviewed on KCMO-TV, Kansas City, Mo. . . Shirley Henn, author of *Adventures of Hooty Owl* (\$2.50), several radio and TV appearances in Roanoke, Va. . . Harriet Chaffey Payne, author of *Two Worlds Are Ours* (\$3), interviewed over KFRE, Fresno, Cal. . .

• **IMPORTANT LIBRARY LISTINGS**— . . . *Around the World on a Freighter* at 76 (\$3), and *The Princess of the Old Dominion* (\$2.50), listed in the **CHURCH LIBRARY BOOK LIST 1955-56**, which is the official reference book list of the Baptist Sunday School Board and Associated Book Stores (one of the most valuable files of recommended titles for church librarians throughout the country).

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THE CHANCE FOR FREELANCERS

These statements continue the July discussion by editors of present opportunities for freelance writers.

Frederic A. Birmingham, Editor, Esquire:

I am happy to pass along a few opinions in answer to your request concerning current opportunities for writers of ability.

I cannot feel they are diminishing. At *Esquire*, we try to review every manuscript which comes in, mindful of the many prize-winning works we have fished from the "slush" in the past. As far as I know, every editorial staff tries to the maximum of its ability to review the works of unknown writers. Most editors—contrary to the tradition—are themselves writers who have been published at one time or another, and who also have a generous collection of rejection slips. Speaking for myself, I have a keen sense of the exaltation of the manuscript which hits, and the wallop in the stomach you get from a rejection, no matter how experienced you may be, or how calm your exterior. Under such common circumstances, editors try hard and sympathetically to help authors, and to represent some sort of an opportunity for a sale.

So much for personalities. With the number of magazines increasing, there are certainly more markets than ever before.

The fiction market has fallen off, of course; the magazines which formerly subsisted on fiction readers now feed them a far greater diet of non-fiction. This is not necessarily the fault of fiction itself. A good story well told is welcome everywhere. But the radio, TV, news magazines, better communications, and public interest in world events—to say nothing of the drama of our times—have made fiction, except in its best form, seem a little tame.

I would judge that opportunities for writers are increasing—but only for those who study the market, study what sells, and study themselves. I am sure that I can speak for many another editor who dreads the author who presents himself, ready to accept any "assignment" because he can write.

A lot of people can write. But not many can think well enough to have something to say, or to say it uniquely. That is where the real market lies. Possibly the worst advice ever given writers is to write about what they know—this truism was invented largely to prevent beginners in Indiana from writing about India, I suppose. But if they know nothing but their own Main Street and the habits of the red ant, it is not likely—although possible—that they are therefore a Sinclair Lewis or a Fabre. This does not preclude some other far more valuable ingredients, however: those are study, imagination, and just thinking.

I am thoroughly convinced that if a writer has something to say, or a good story to tell, and the talents to put it into words, the opportunity has never been better. But the place to judge these elements is more frequently at the author's typewriter than on the editor's desk. An Oriental once asked wonderingly—when it was explained that the great crush of the New York subway was due to a

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rush to change from the local to express, saving a total of 3½ minutes—"But do they know what to do with the time they saved?" A writer might well ask himself: "Who wants to hear what I have to say?" The answer could be in the millions: or, as it too frequently happens, the answer is simply—no one. That kind of an article, no matter how beautifully written, should never have been started.

Summing up, it almost sounds as though I have evolved a lazy theory instead of a helpful one. And that is, that writers should edit themselves. But I do think that the odds on opportunity might be made much more favorable than they are by this scrutiny.

You have asked about poetry. Here again, we all know the market is quite small. But also, here again many writers seemingly believe that poetry is something that rhymes. We have poetry submitted to *Esquire*—which doesn't even print poetry—and we have printed it because we couldn't resist it. That must be an enormous satisfaction to the poet: but I am afraid that such satisfaction, rather than a big and profitable market, has to be his chief reward today.

Ralph Allen, Editor, Maclean's:

In my opinion, opportunities are increasing for a writer of ability beginning his career.

Naturally I am most familiar with the situation in Canada and particularly with the opportunities in magazine writing.

The Canadian magazine market is not a large one, but in general the prices it is able to pay for acceptable material have doubled and in some cases tripled since the end of the war. Television arrived late in Canada and, although Canadian TV doesn't pay as good rates for plays and scripts as does American TV, it is very much on the lookout for original material.

With a very few exceptions no one has ever been able to make a living writing Canadian books for the Canadian audience alone. But with the increased interest in Canada in other parts of the world a Canadian writer of fiction or non-fiction books has a reasonable expectation of paying for his time and perhaps even of producing a best-seller.

It is still true, of course, that anyone who wants to get rich should not be in our business at all—no matter how persuasively the few exceptions to the general rule seem to argue.

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Nina Sittler Dorrance, Editor, True Story

It is certainly obvious to anyone in the business that the writer of outstanding ability can always have an exciting and lucrative career. Anything so rare as a fine writer is bound to be valuable. I suppose the real problem lies with the *good* writer—I mean the writer of sound talent who is willing and able to learn his trade but does not possess unique gifts.

This good writer fills most of the pages of our popular magazines. His work will always be needed, but it seems to me that recent years have produced many more writers in this category and the opportunities for regular sales have decreased. Everyone knows of the greater number of one-shot purchases being made these days and this certainly does not help the full-time writer to earn a living. From my own experience and my conversations with other editors, it's apparent that there is more acceptable fiction in the mails than the market can absorb. Good non-fiction is still quite hard to find.

I would say to any young person wanting to be a magazine writer and earn his living by it: *Learn to write good articles.*

Alex Samalman, Senior Editor, Thrilling Fiction Group:

It is no secret that the market for general fiction has narrowed down. There have been many changes in the magazine field, and some of these changes have removed markets or altered requirements both quantitatively and qualitatively.

This very lessening of the demand, however, has indirectly helped new writers of ability. Paradoxical as it may seem, I believe the able new writer has a better chance than formerly, because many of the established writers of experience have turned at least part-time to fields other than that of general fiction, leaving a gap for the talented beginner.

No editor is happier than when he can buy a "first" story. This was probably true in the stone age when the first crude picture yarns were carved out, and it's still true. So no matter how much markets may shrink, there's always space for a humdinger of a yarn by a newcomer who can demonstrate real skill. When it comes to mediocre material, however, the new writer is likely to have a hard time even if his stuff is "just as good" as he's seen in print.

There are great opportunities in article writing, of course, and the rewards are high.

Douglas Lurton, Editor, Your Life, Your Personality, and other magazines:

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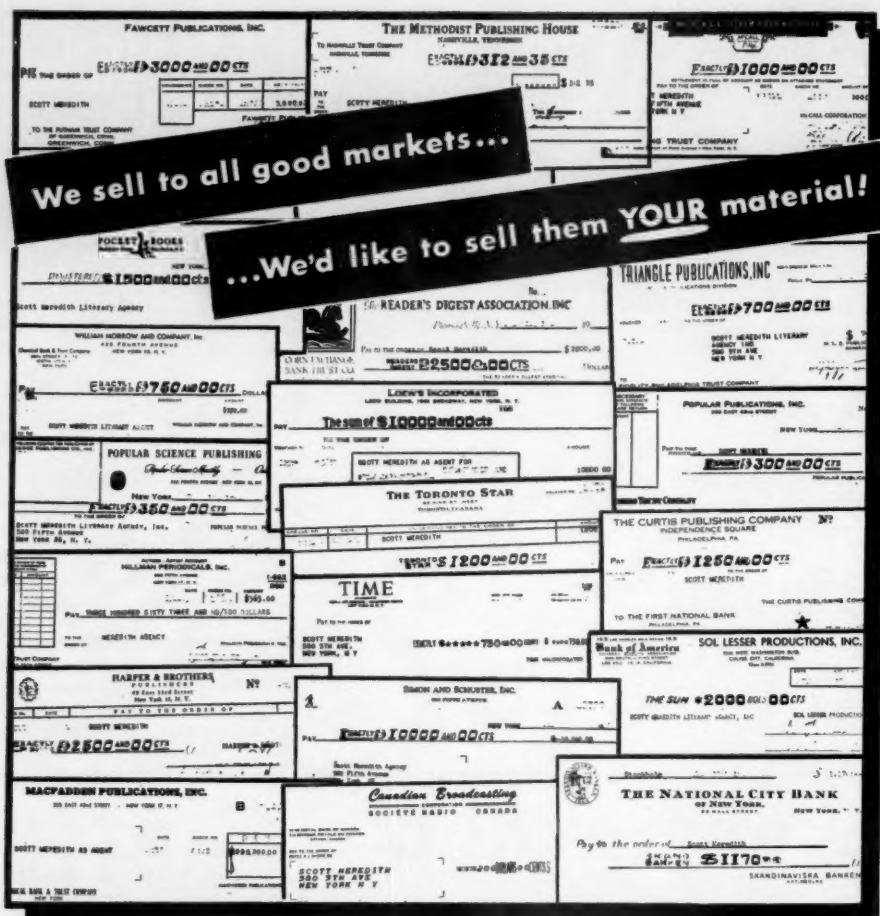
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Want popularity for years to come?

Then write AMATEUR PLAYS

By ESTHER WILLARD BATES

THERE is little glory, and not much literary recognition, in publishing the amateur play.

Because your work is paper-bound, it rarely gets into public libraries or lies on the bookseller's counter. But it is widely used by junior high and high schools, by clubs and little theatre groups. It has as long a life as a popular child's book. Decades see it given here and there the length and breadth of the land. *The Florist Shop* has been widely popular for nearly forty years; so has Miss McFadden's *Why the Chimes Rang*.

The returns are often small. The non-royalty play has the widest sale, but the royalty play with a much smaller list of productions equals and possibly exceeds it in profits. The playwright who keeps producing these plays, gets to be known, and the annual earning of each new play increases the interest in his others, and presently he may have, over a period of 20 years a small steady sum, probably not enough to live on, but a very agreeable addition to his income.

A play advertises itself with each new presentation. Hundreds see it and among these hundreds are nearly always some play-producing teachers or

coaches who like it, remember it, present it themselves, or recommend it. With each new cast, a new audience and some new friends. No other form of writing is quite so safe from desuetude!

Writing one-act plays is the best preliminary training for writing a Broadway show or for doing television scripts. For the short story writer it is excellent discipline because form, and economy of statement, are essential.

Almost every playwright has had at least one play arrive in his imagination "complete and whole and of a certain magnitude." *The Florist Shop* was written in three days, but the author never, though she tried, could write another even partially successful. *Why the Chimes Rang* was done slowly and with infinite pains, tried out, revised, and done over. Every writer who goes professionally at his work knows that sudden bursts of inspiration are rare. For the most part, he must search for themes and grind away at developing and polishing them.

Thirty minutes is the ideal length for the one act; it may be only 20, and it may run over into 45 minutes. The beginner may gauge the playing length of his play by its typed pages. A script double-spaced usually plays about a minute a page. It should have a list of characters at the beginning with a brief description of each, and a definite description, accompanied by a diagram, of the set. Needless to say, there should be only one setting. A description of the players' costumes may be given. The properties, too, should be listed, with the name of the player who carries them. An amateur play need not be copyrighted till it is published.

The writer of this article has had the good fortune to have a one-act play arrive in her mind fully planned and ready to be set down in hot haste. But most of hers have come slowly, and needed time and much revision. A month is not too long in which to plot a play, characterize, and set down in dialogue one of these difficult but enlivening

Esther Willard Bates is author of The Art of Producing Pageants and The Church Play and its Production, the latter written under a Rockefeller Award. She is also the author of 30 published one-act plays, and collaborated on two full-length ones, Be Your Age, which was produced by Richard Herndon on Broadway, and The Wing is On the Bird, which was done by summer stock companies. She studied playwriting with Professor George Pierce Baker and was connected with his "Forty-Seven Workshop." Until recently she was a columnist on the Providence Evening Bulletin. Prior to that she taught playwriting and play production in Boston University. Her home is in Connecticut.

works. Often the initial idea is but partly formed. Then it has to be mulled over, thought about, fetched back to the wandering consciousness, and considered anew. Almost always the entire story arrives in time—usually without warning, while its author is buying fresh vegetables at the market or drinking tea at a neighbor's. It is set down at once on the back of an envelope, maybe, lest it be forgotten. Then the real work begins.

The search for a theme the author learns to channel. It must have a central figure, man or woman. It needs a basic idea, preferably a good contemporary one. The idea needs a story in which to be developed and presented. Something must happen to the man or woman that affects his life, that can awaken a keen interest in an audience.

The result must be one that satisfies the audience who have come to care about the person and follow his struggles sympathetically. For example, in Barrie's *The Twelve-Pound Look* a dreary rich woman becomes aware of the eventful life of a stenographer and throws off her wealth and position in one electrified moment. In *The Florist Shop* an aging spinster sees her listless suitor made ardent by evidence which he thinks points to a rival. Susan Glaspell's *Trifles* frees a tortured woman from suspicion of murder when her elderly friends deliberately burn up the incriminating evidence.

Each of these plays invests its leading character with a need, a desire, or a blinding peril. It is vitally important to the audience to see that a desirable outcome is given with imagination and inventiveness and not all at once. It is the delicate step-by-step structure of a one-act play that counts—a structure that must not pall. Dumas the Younger gave several good bits of advice to a playwright; his briefest and best was: "Everywhere interest."

Audiences sit on narrow, hard chairs. The air is close. They are elbowed at either side. They want to wriggle and can't. You must weave a spell to make them forget these discomforts.

This is why you must improve, enrich, and intensify your basic plot. So keep it flexible. If you cannot resist writing dialogue (which should be your final step) put your sheets of dialogue in the bottom drawer of your desk, while you work only on your outline, which you copy and recopy, add to, alter, and enliven till you are utterly satisfied, and see that the characters who present the story are coming more and more brilliantly to life.

SOMETIMES your story evokes these people; sometimes the people evoke the story. But you mold and remold them in either case. Weed out those characters who are not essential. See that those who remain are as different from the others as possible. See that they furnish contrasts, each from each, in age, in way of speaking, the taciturn as foil to the talkative, the shy against the pushing. Then each will give added life to the others.

The characters should begin to suggest dramatic action. If the play stalls, ask them what they would do about it. Ask them to show you the inevitable ending. If they are as true to life as you should have made them be, they will do this.

Incidentally, in this day and age every writer should take pains never to create a foreign-born

character who is offensive. Those from other lands are sensitive. "If you must have a villain," one instructor at a summer writers' conference told the class, "make him an American. They can take it."

Another caution for the writer of an amateur play: make no truly hateful character. The amateur player will soften him out of all recognition rather than make himself distasteful among his listening friends.

Every playwright is entitled to write in his own way, but we warmly recommend the preliminary outline. This outline should be expanded into a detailed scenario. When this is satisfactory to its creator, there should be still another outline, this final one being made scene by scene. A new scene is set off every time a character enters the stage or leaves it.

We copy these brief scenes on long foolscap sheets, leaving several lines above and below each for revision. We ask, "Does this scene advance the plot? Does it continue to create suspense? Does the next scene heighten the suspense? Is the main line of the plot always clearly carried on like the trunk of a tree? Are the characters unfolding themselves, revealing or, better still, implying how they feel?" "Is the audience holding its breath at this moment?" we ask of the next to the final scene.

Sometimes these isolated scenes can be transposed and thus heighten suspense. Sometimes shifting them makes better contrasts of grave moments and gay ones. But a really good scene sequence carefully worked out is certain to make a really good play. And since plays are said not to be written but to be rewritten, it may be the moment to scrutinize your first scene to see if it has proper exposition. Does it show where the play is set and who the people are? If the window in the stage setting shows a patch of blue, the audience may guess the sea is there. If a silhouette of a deck, a mast, a hanging sail appears, it is a seaport town. If the furniture consists of desk and filing cabinet, a merchant importer may be in the cast. If it is a living-room ensemble, a summer resident may be implied.

Characters should call each other by name early in the play, but not too frequently later. Relationships may appear in the dialogue, as "I know I am only your stepmother." But don't be too explicit; it is more fun to heed a hint than note a fact.

Character alone, if movingly drawn, can make a play. Thornton Wilder's *Happy Journey* is so touching; his family of four could be our next-door neighbors. Their pantomime of rolling along in their Chevy, reading billboards, buying hot dogs, beguiles every audience.

Dialogue here is almost magical in its authenticity. It is a kind of shorthand; it is not conversation because it implies more than it states. The accompanying pantomime clarifies and expands it. On the stage one need not say, "Please be seated." Instead the words are, "Here, Aunt Susan," and the chair is drawn up for her. A girl does not say she is famished. She eats her doughnut while she is kicking off her overshoes.

Dialogue need not be witty as much as it needs to be brief. But it must be so phrased as to reveal character, and carefully worked over. Edith Wharton said, "Good dialogue [Continued on Page 28]"

ACCENT on YOUTH

By ALICE MEANS REEVE

IN order to write fiction—good fiction—for women readers, as for any audience, it is of course necessary to know something about those readers, their ages, background, habits, education, their interests, what they eat, wear, how they live, their feelings and thoughts. The “I shot an arrow into the air” approach to fiction seems a little *passé* now. To me at least, it is as necessary to know your readers before you start to write a story, as it is to know what kind of a cake you’re going to make before you begin tossing ingredients into a bowl.

So let’s face it: Today the world is geared to serving youth. You may agree with George Bernard Shaw that “youth is such a wonderful thing that it’s too bad to waste it on young people,” but even though people are living longer and more gracious and useful lives, we still cater to the young. If you don’t believe it, look at the clothing store windows and racks. Who wears the frothy, mist-light, whirling petticoats, the full, swirling, rainbow-hued skirts? Who wears the little flat, ballet-type of shoes in Easter egg colors? Who wears the exotic-colored sandals—engineering masterpieces in their construction—with high, high heels as thin as chopsticks? Who wears the attractive smocklike clothes in the maternity shops that seem to be springing up like mushrooms every place these days to keep up with the bumper crop of babies?

The tale is told that a lecturer spoke at a woman’s club in a conservative New England town, and after his talk, while he was sipping tea, he looked around at the rather incredible headgear

and said to one of the women, “And where do you ladies get your hats?” The woman drew herself up ramrod straight and said, “We *have* our hats!”

And I think sometimes, when I hear women speak of trying to buy size 40 blouses, or slender basic dresses, or shoes with heels that lie somewhere between no heels at all and the four-inch type, that most clothing manufacturers think all women over 35 are like those New England women and their hats. Today, if your waistline is over 24 or 25 inches, if you are past the first flush of youth and you want to wear more conventional raiment, you can either look ridiculous in the clothes designed for young women, or you can jolly well wear the clothes you have.

All this would sound as though, in order to write for women, you should *be* a woman, but of course we all know that there are plenty of men writing for women readers. How well we know it, and how we sometimes bristle with indignation when we read the table of contents of one of the women’s magazines and see that more of the stories are written by men than women. Just as we sometimes bristle when we realize that while, generally speaking, women do the family cooking, it’s the men who make names for themselves as famous chefs and gourmets. Why *shouldn’t* men write stories for women? After all, they’ve been studying them for a good long time—ever since that long-ago commotion over a certain apple.

What we do know is that there are far more women readers, especially of fiction, than ever. The first mass circulation magazine ever to specialize on a mass readership was a women’s magazine—*Godey’s Ladies’ Book*, edited by Sarah Josepha Hale, militant feminist as well as author of the beloved nursery rhyme, “Mary Had a Little Lamb.” Edward Bok and the *Ladies’ Home Journal* took up where Mrs. Hale left off, and magazines have ever since been practicing what the *Ladies’ Home Journal* has made its motto, namely, “Never underestimate the power of a woman.” And increasingly the woman has become a young woman, whatever the shade of her hair or the actual number of her birthdays.

Life is the stuff that stories are made of—the good stories—and in order to write that kind of story, we, the writers, must do everything we can to keep up with the swift pace of life today. We have to know what will interest young readers.

Today, in this do-it-yourself world, the hand that rocks the cradle can also make a dress, whip

Alice Means Reeve is primarily a writer of fiction, though the first manuscript she ever sold was an article to Good Housekeeping. Her short stories have appeared in Woman’s Home Companion, Cosmopolitan, This Week, Good Housekeeping, and many other American magazines as well as foreign periodicals. She divides the world, however, “not into writers and non-writers but into people who love cats and those odd people who dislike them.”

Born in Washington, D. C., Mrs. Reeve is a graduate of the University of California and a former librarian. Her husband is writer and teacher Lloyd Eric Reeve, who has appeared often in *Author & Journalist*.

up a cloud-like cake (with or without benefit of the pantry-shelf modern day miracles), lay a tile floor, or a brick patio, do painting, papering, sometimes even a spot of plumbing or electric wiring. And the leisure hour hobbies cover such things as ceramics, jewelry-making, weaving, painting (pictures, that is), and numerous other arts and crafts.

The human form divine, particularly the female one, has changed greatly through the years. But human nature doesn't change. The young women today are capable, imaginative, unafraid, able to take the long view and to plan ahead. This may not be the best of all possible worlds, but it's the world we live in, and we do all we can to make it better.

So, when we are writing for women readers, we must throw overboard the sugar coatings and platitudes, the half-truths and the sentimentalities. Honest sentiment, of course, is different. As Paul Gallico has said, "Never be afraid to put honest sentiment or emotion into a story aimed at the slick market. Genuine warmth and laughter with a hint of tears behind it is a priceless commodity."

The editors of *Redbook* say their readers "want their heroes and heroines to have *real* problems, and to face them honestly." This is true of other magazines as well. These glamorous, practical, straight-thinking young women readers want in their fiction the kind of problems they might encounter in everyday life. The editors of *Redbook* go on to say that "the magazine's intense concentration on Young Adults does not mean that Sis (the adolescent) or Grandfather is *persona non grata* in our stories. On the contrary, they may be major figures. For example, a *Redbook* story has been based on the problems of a young couple's involvement with an aged and querulous relative. (Please note that, although the relative has troubles, too, in *Redbook's* focus the problem is the couple's.)"

The point to be noted here is simply that it is not the characters in the story who have to be either young or old, but rather that the majority reader tends to be young in years. More importantly, *all* readers these days are younger than ever in spirit—in their whole attitude toward, and interpretation of, life. It is to this reader attitude that we must tune our fiction appeals.

It's really very simple (I keep telling myself) to write for women readers. Once you know what kind of people these women readers are, "it is easy." William Byron Mowery says, "to start a story by working with the human universals; that is, those great times in the lives of nine out of ten women (or men), which every woman knows about, which are of universal and emotional human experience. If this procedure is fully dramatized and is allowed to come fully alive in the author before writing, it should produce a sound and valid story."

We're living longer and living better these days, and as far as I can see, hardly anyone looks his or her age. Perhaps young people have matured and grown up sooner in this "Age of Anxiety," and older people, through better living, have grown younger. Perhaps the twain are getting nearer and nearer to meeting, and that may be why there is this accent on youth.

Paradoxically, Martha Foley, in her foreword to *The Best American Short Stories, 1954*, said, when

asked what trend she noticed most in her reading of stories for this volume:

What impressed me most was that all kinds of magazines, from the pulp level to the literary quarterlies, published the largest number of stories about children and old people I ever have encountered. And this in spite of the fact that editors and agents have been saying for some years now, "Please! No stories about children and the aged!"

I have tried to understand the reason for so many stories of this kind and have failed. All I can do is report the fact.

And all *we* can do, it seems to me, is to heed the warning of the editors and the agents, and leave stories about children and old people (except as they appear as secondary characters) to the long-established writers, or to wait until we have become such masters of our craft that our stories, no matter what we write about, will be irresistible to editors. As well as, again, remembering that it is the youthfulness of contemporary attitude, rather than just the age of the characters themselves, that determines reader reaction.

Reader identification is just as important in writing for women as for any other audience, and that means, generally, that the stories should be written from the woman's point of view, and should contain dominantly appeals to which women respond. The editors of *Redbook* have stated these subjects so well, that I can do no better than to quote their listing of some of the story subjects:

Stories of family life; stories of love and romantic conflict; problems of living in a time of crisis and uncertainty; parent-child relationships; stories of suspense; marriage, humor and light comedy; stories involving social problems and stories of inspiration. Such fiction topics afford the greatest opportunities for reader identification.

More often than not, in stories for women readers, there is a strong emphasis on timeliness, and a reflection of the more dramatic facets of the world we live in today. Some editor, whose name I can't remember, has said that in future times, a great deal of historical detail will be gleaned from fiction—such things as current interests, activities, fads, and talk of the American people, with particular accent here on the activities of women. Their fashions, foibles, foods, manners, customs, amusements, hobbies, careers. I can't help wondering what the Davy Crockett craze, and the fact that it has raised the price of coon tails from 25 cents a pound to \$5 a pound, will reveal to future historians.

As far as I know, there is no magic (I *won't* use that *verboten* word *formula*!) recipe for concocting a story for women readers. But there are a few questions we might ask ourselves:

Will the story you plan interest or entertain women?

Will it tell something about life?

Will it move your reader emotionally? That is, will *something* happen to the person who reads your story?

Will the first 100 words or so catch your reader?

Finally, it seems to me that what we have to remember when writing stories for women, is that, after all, women are people, and that stories for women are merely good stories with the balance of interest tipped to the feminine side.

A new gimmick for INDUSTRIAL ARTICLES

By SCOTT J. SAUNDERS

If you're more interested in a byline than in making money with your writing, then please skip this piece. The suggestions I'm about to make should put a lot of extra cash into the enterprising freelance's pocket. You may not become famous but you should be able to ensure yourself of a steady monthly income from a source you probably never considered.

Let me state how this idea came about. As the publicity director for my firm, it's my job to write and plant production articles about our wide range of specialized machinery. This involves stories and pictures taken in the plants where we have made installations. For instance, we have just completed setting up a new type baking oven for a corn products producer in Terre Haute, Ind., and brake shoe debonding machines in about a dozen cities. Right now I doubt if I'll have the time to write up these stories.

My problem is similar to what other manufacturers face when it comes to gathering publicity material from a far-off source. Unless the company is able to budget substantially for public relations, it cannot afford to send a writer a thousand miles or more to get the information.

What the publicity director does then is try to interest a business paper editor in the story and leave coverage up to him. However, if the editor or his staff cannot do the story, the entire project dies right there, and the manufacturer as a result has a good publicity article waiting but with no way to get to it.

If this manufacturer with a limited publicity budget could depend upon an experienced business paper writer to take the assignment, he would no doubt be willing to pay well for the services rendered.

This is where you would enter the picture. If you are now writing for industrial papers and can take your own photographs, this idea could keep you busy in between your other writing. All you would have to do is write letters to the advertising managers of about a dozen companies at least 1,000 miles away, each of whom might be interested in the advantages of such an arrangement. Just two or three responses might be enough to keep you busy month after month.

Your most obvious sources for leads are the leading industrial business papers such as *Factory*, *Mill and Factory*, *Pacific Factory*, and business reference books like the *Thomas Register* and *MacRae's Bluebook*. Study the advertising of the manufacturers to determine for yourself if they would be interested in production story material.

Many industrial ads center about applications of a manufacturer's products. Advertisingwise, the use of a particular product or machine, together with its cost-saving production features and the user's glowing tributes, makes for excellent fact-based copy. These application stories are easy to obtain locally, but difficult if the user is halfway across the country.

To interest manufacturers you might write a letter similar to the following:

Advertising Manager
Supreme Widget Corp.
Anyplace, U. S. A.

DEAR SIR:

Are you missing the industrial publicity benefits of the equipment installations you make in the Eastern area?

Because you are on the West Coast, obtaining editorial material and photographs of such installations would be quite expensive—but I can offer you an economical way to get the kind of industrial feature material you could well use.

I am a freelance writer who has had industrial feature articles published in a score of business publications.

If you would send me a letter of introduction to the firms from whom you would wish to obtain story material, I would visit these plants, interview those concerned and send you the following—

(a) A complete production story on your equipment.

(b) At least six good production shots of your equipment.

(c) A release of all rights to the above material.

To you, the advantages of such a plan are manifold:

(1) You would not have to incur travel costs from the Coast to obtain the publicity material you wanted.

(2) You would have an article plus pictures that would find acceptance by industrial editors.

(3) You would have copy and pictures for use in publicity releases, advertising, and sales promotional material.

If the above plan interests you, please let me know what remuneration you would consider for such services.

For your information I am attaching a list of the publications for which I have written and also references you may wish to contact.

Thank you.

Sincerely yours
JOHN DOE

The way I see it, here is the way the freelance will work with the manufacturer. The writer will contact the manager of the plant where he is to get the story, and show him a letter stating that he is a correspondent working for the manufacturer of a machine or other product. The freelance will obtain a detailed production story, and also take step-by-step pictures of plant operation with particular emphasis on the machine.

The story and captioned pictures will be sent to the manufacturer with a release. In return the freelance will receive a check which will be full payment for his work.

The writer will have his money, probably double what he could get for a similar story in a business paper. The manufacturer will have the publicity material to use as he sees fit.

If the freelance turns in a good story and pictures and can be depended upon with regard to time, additional assignments are likely to be forthcoming.

I may soon have some writing tasks in behalf of my firm and I'd like to hear from freelancers in Terre Haute, Ind.; Atlanta, Ga.; Toronto, Ont.; and Chicago, Ill. Write to me in care of *Author & Journalist*.

Greeting Card Verse Is Easy

—if you know how

By HELEN REID CHASE

A QUICK glance through the verse on a greeting card counter should convince anyone that greeting card writing is easy. If you do your looking just prior to Father's Day, 1956, you may find a Gibson card with three singing cowboys on the cover, and inside a verse that reads:

Love you, Dad?
Admire you, too?
Sure as shootin'
I sure do!*

Nothing to it, you say. Who couldn't write a verse like that? Who couldn't indeed! And yet, actually, this little verse evolved from something quite different:

Proud of my Dad
And love him, too?
Just as sure as anything
It's true!
And on Father's Day,
This day that's HIS,
What do I wish him?
The best there is!

This verse has some good points. It's complimentary, it has short lines and a rollicking air appropriate to the design.

But it also has defects. For one thing, it isn't as smooth as it should be. That could be fixed easily enough, but do we really need eight lines? For quick and easy reading, four lines are always better than eight. So let's look at the first four lines. This is what we really want to say, but wouldn't it be better to talk to Dad instead of about him? After all, if you were writing a note to your Dad, you wouldn't refer to him in the third person.

So, to make the greeting sound more natural, we'll say:

Proud of you, Dad?
And love you, too?
Sure as anything
That's true!

But "That's 'true'" is a weak last line. "I sure do" would be much stronger, but it doesn't go with the first line. So let's start out with "Love you, Dad?" change the second line to "Admire you, too?" and wind up with "I sure do!" Now the

Helen Reid Chase is editor of Seasonal Lines for the Gibson Art Company, a leading producer of greeting cards. She has been in greeting card work—writing or editing—most of her life, with a few side excursions into other types of writing. In addition to their professions, Mrs. Chase and her husband operate a "week end farm" with crops, weeds, and good fishing. Their home is in Ohio.

third line has to be changed for the sake of rhythm, and "Sure as shootin'" fits the design, so we'll use that. We now have the verse as first quoted above. We have retained only a few words of the original eight-line verse.

And so, back of the simple-sounding verses that appear on the printed cards, there is the constant work of rewriting, polishing, getting the full value out of the few words that are allowable in the greeting card vocabulary.

Easy? Yes, of course it's easy to write greeting card verse. But then, it's easy to play the piano—when one knows how. It's the learning how that involves many laborious hours of study and practice. It's easy to play baseball—but to meet professional standards is another matter.

Of the many envelopes of verse that come to a greeting card editor's desk, pitifully few can qualify as professional writing. The mistakes of the amateur are painfully evident, as in a verse like this:

I yearn for you with wishes true
In happiest way,
I wish you Happy Birthday
But no words my wish can say.

This combines poor meter, old-fashioned phrasing, reversed order of words, omission of words, repetition, and illogical statements. It is, in fact, a crazy mixed-up verse, but, I am sorry to say, no worse than many that arrive every day in the mails. Whether or not this writer has anything to say, it is obvious that he has not been trained in writing techniques.

Naturally, such verses as these are screened out immediately. But now and then verses come in that are almost good. The writer knows verse structure, and his clever ideas. But unfortunately, he does not know the conventions and strict limitations of greeting card writing. Perhaps a verse in this group will read something like this:

I know that you like yellow,
So I chose this yellow card
To bring my Easter wishes
And my very best regard.

Technically, the verse is good, but its sale would of course be limited to the potentially small number of people who have acquaintances with a known predilection for yellow.

Among these "almost good" verses, there may be some passable thoughts and even a few usable lines. But the verses would have to be completely rewritten, and a thought or a line would have to be excellent indeed to justify this work on the part of a busy editor.

Here, the writer with a cute or humorous idea fares better, as in this case the idea is the impor-

*Verses quoted are the property of the Gibson Art Company.

tant thing. (As a rule, a good general verse can be applied to any one of a number of different designs, but a humorous verse carries with it a suggestion for an illustration.)

About five years ago, a successful Gibson valentine used a firefly design, and wording:

As the little LIGHTNING BUG remarked . . .
I really GLOW for you!*

Since then, the firefly idea has been used in a number of variations, as, for example:

I wish we wuz two FIREFLIES
A-flitting all about—
Just think of all the fun we'd have
Whenever we went OUT!*

Certainly an idea of this type would be worth buying, even if it was very "rough-hewn" and had to be completely rewritten by staff writers.

It is a relief to turn from the "almost good" to the work of the professional writer. The editor would like to encourage the untrained writer who has ideas and ability—but there is so much to be learned before this ability can be harnessed and directed to greeting card use.

The professional writer has made a study of greeting cards, and continues to study them. He understands the limitations of the field as well as its opportunities. He writes with facility and turns out verses that are smooth, conversational, and complimentary. He knows that the pronoun "I" must be used sparingly. (I have heard professional writers say that it is difficult for them to put "I" into a verse even when it is called for, because they have trained themselves to avoid using it.)

The professional knows that the ideal verse begins with a greeting and ends with a punch. And, above all, he realizes that, underlying the mechanics of greeting card writing, there must be the warmth and sincerity that alone give purpose to this industry.

Naturally, even the trained greeting card writer does not sell everything he writes. Company policies differ as to the amount of material that can be purchased, editors have different tastes, and many times a good verse is turned down because it is too similar to something that is already in the files. But the editor goes through these envelopes with a sense of expectancy, and is usually rewarded by turning up one or more potential "best sellers" such as these:

To the Graduate

This brings Congratulations
And a message to express
A wish for PRESENT gladness
And for FUTURE happiness.*

Merry Christmas Happy New Year

These two little wishes
Are nothing that's new.
But they couldn't be NICER
And neither could YOU!*

Both of these verses brought checks to their authors.

Sounds easy, doesn't it? It is—for one who knows how!

*Verses quoted are the property of the Gibson Art Company.

AUGUST, 1955

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Poetry Is This

By John Holmes

POETRY IS what you thought about when you were a child, somehow not forgotten in the business of growing up, and discovered to be true, and valuable, and possible, just as you always thought it was . . . POETRY IS the language of a hoped-for country of light, overheard when the road you walk on brings you nearer the unknown border than ever before . . . POETRY IS that amazement you feel when you understand that light can be like a sword, the voice like a hand caressing you, thought like a flower bursting into bloom, or joy like a star falling through the sky . . . POETRY IS the coin, out of the dull and leaden handful we throw down in payment for the hours of life, that rings true and clear, and lies glittering where it falls . . . POETRY IS the tree of life packed in a seed and planted in heart and mind, where it takes root, and grows green, and flowers, and is the tree again . . . POETRY IS what sight would be to the blind, speech to the dumb, walking to the crippled, and life to the condemned; but you and I see, speak, walk, live, and we have poetry.

From Address to the Living (Twayne Publishers, Inc.)

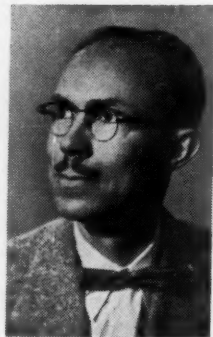
Book Writing Help

When you write your first book you will need some professional help, and you get such help from an author who writes books of his own. I have been coaching writers into print for two decades. I shall be doing it this year and the next. I can do it for you.

Write for my free descriptive folder entitled **Literary Help**. It tells you what I do and how we get started.

CHARLES CARSON, *Literary Consultant*

Post Office Box 638-A, Manhattan Beach, Calif.



From Editors' Desks to You

Playboy: Quality for Moderns

Playboy, 11 E. Superior St., Chicago 11, offers an opportunity to writers who can produce literature of high quality for modern readers. The editors place far more emphasis on literary style than is the case with most magazines of wide circulation.

Ray Russell, executive editor, outlines his policy and requirements:

Playboy is seeking high-quality fiction of special interest to its sophisticated young urban readers. We want good writing (Maugham, Bradbury, Steinbeck, Wodehouse, James Jones have appeared or are scheduled) and good, strong, well-constructed plots—no sketches, impressions, or shapeless “slices of life.” A lead fiction piece will bring the author \$1,000—and up, depending upon his name. Payment for other fiction will also be good, never falling below \$250.

Articles will bring equally good payment, although strict rates have not as yet been set. Here, we're looking for sparkling, charming pieces on how to make the Good Life even better and other subjects of interest to our particular reader. Absolutely no true adventure or exposé material.

Charm of style is an important factor in articles, as we do not run strictly informative pieces. And since an article will stand or fall on its treatment rather than its subject matter, advance queries (though sometimes useful) rarely have much meaning other than warning the writer away from subjects which we have already treated or in which we would not be interested. We would never hand out an assignment on the basis of a query—it would have to be on speculation at all times unless we were thoroughly familiar with the writer's work.

Especially where articles are concerned, study of the magazine is a must. There is a definite, though indefinable, *Playboy* style of writing which must be understood before trying to crack our inventory.

—A&J—

True: Male Emphasis

True, 67 W. 44th St., New York 36, pays high rates to writers who can produce the type of men's material it publishes. It never has departed from its policy of using no fiction and emphasizing factual copy that has the drama and punch of fiction. These are its latest requirements:

True publishes approximately 135 pieces a year. About one-third of these are stories of true adventure; the remaining two-thirds are articles of general interest to men.

The true adventure category is the backbone of the magazine, told in the first person if possible, told in historical narrative otherwise. The stories must have (1) positive documentation; (2) a strong central character; (3) considerable action; (4) a discernible theme or point of view. It is permissible to recreate scenes and colorful description. Story lengths can vary between 4,000 and 7,000 words; book-lengths run about 20,000. Settings may be foreign, but there should be, usually, some American angle.

Articles for *True* are also generally constructed around a strong character, rather than an inanimate object or concept.

True is the kind of magazine that firmly believes that this is a man's world, that women belong in the home, where, like children, they should be seen but not heard. *True* believes in informative entertainment and maintains a tone of irreverence toward sacred

cows. It is, in short, just what it says under the logo: “The Man's Magazine.”

Queries are invited and are usually processed in three days; manuscripts take a week.

—A&J—

U. S. Lady, 405 Walker Bldg., Washington 5, D. C., wants material for women—but only if it specifically slanted to service wives and traveling families. “In general,” comments the editor, G. Lincoln Rockwell, “if material would be acceptable to *Good Housekeeping* for instance, we don't want it.” He asks that no material be submitted which is of general interest to all women.

The magazine pays up to 20¢ a word on acceptance for appropriate articles and short fiction, generally short-shorts.

—A&J—

Scene—The International East West Magazine is a unique publication directed to Oriental families—mostly of Japanese origin—living in the Americas. It uses achievement stories on American Japanese in this country—in agriculture, industry, business, the arts, etc. Also published are anecdotal articles on Japan. All material must be accompanied by photographs or drawings. The magazine uses some cartoons. Writers should query in advance.

Scene is edited by Masamori Kojima, a distinguished journalist recently quoted in the *Saturday Evening Post*.

The magazine does not offer a field for money-centered writers, for only modest rates are paid on publication. It does afford an opportunity, however, for writers interested in its field to reach a receptive audience.

The address is 634 N. San Vicente Blvd., Los Angeles, Calif.

—A&J—

Farrar, Straus & Cudahy, Inc., is the new name of the book publishing house formerly Farrar, Straus and Young and then Farrar, Straus & Co. The addition of the Cudahy name follows the merging of the Pellegrini and Cudahy organization with the Farrar, Straus firm. Miss Sheila Cudahy is vice-president and secretary of Farrar, Straus & Cudahy, Inc. The offices of the company continue at 101 Fifth Ave., New York 3.

The firm is one of the larger book publishing houses, averaging around 70 titles a year. John Farrar is the well-known poet, critic, and writer of juveniles.

—A&J—

Animal stories for boys and girls 600-1,200 words are sought by the Zondervan Publishing House, 1415 Lake Drive S.E., Grand Rapids 6, Mich. Stories should present a strong evangelical Christian moral without being preachy.

This is announced by the publishers as a contest though no prizes are offered—merely payment of 1½¢ a word on publication. The closing date for receiving MSS. is December 31. Stories will be acknowledged but not returned.

—A&J—

Greater Philadelphia Magazine has a new address: 1831 Chestnut St., Philadelphia 3, Pa. Arthur Lipson is editor. This magazine confines its articles and illustrations to subject matter in the Greater Philadelphia area.

Here's an opportunity for writers with ideas and ingenuity. Barker Book & Toy Co., 14th and Clay Sts., Cincinnati, Ohio, wants ideas for children's novelty books and toys. It will pay an outright price or make a royalty arrangement. Address Ruth Cullen.

This firm is an affiliate of the Barker Greeting Card Co.

-A&J-

Faith Today, 70 Elm St., New Canaan, Conn., will become a monthly this fall. Meanwhile it is not in the market for manuscripts. Its future needs as they develop will be covered in *Author & Journalist*.

-A&J-

The Market at Outdoor Life

Outdoor Life, which is under the same ownership as *Popular Science Monthly*, is directed to discriminating sportsmen, but also to general readers interested in outdoor life. Paying high rates in its field, it offers an excellent market for non-fiction, photographs, and cartoons. The address is 353 Fourth Ave., New York 10.

The needs of *Outdoor Life* are outlined thus by the editors:

1. Feature articles up to 8,000 words dealing with the dramatic, humorous, and adventurous phases of fishing, hunting, etc. These articles must be accurate and informative and written so "popularly" that they will appeal alike both to the dyed-in-the-wool sportsman and the layman. They must be profusely illustrated with "action" photographs of the finest quality.

2. Well-illustrated news articles up to 3,000 words of topical interest to sportsmen everywhere.

3. "How-to-make" and "how-to-do" articles of any length giving specific, non-technical information and practical hints on hunting, fishing, camping, woodcraft, and the care and repair of firearms, fishing tackle, motor boats and every sort of outdoor equipment. "Kinks" describing emergency equipment made from odds and ends or emergency repairs are especially desirable. Illustrations for these articles may be photographs or rough sketches to be elaborated by staff artists.

4. Articles describing odd adventures and exciting personal experiences in the outdoors. These need not be confined strictly to hunting and fishing, but must deal with incidents of interest to men used to shifting for themselves in the wilds.

5. Brief, factual accounts (500 to 1,000 words) of true personal experiences, either exciting or humorous, which will lend themselves to retelling by our artists in cartoon-strip form. The emphasis here is on accuracy and completeness, and literary style will not count. No drawings need be submitted, but photographs of persons involved in the incident will be helpful to our artists.

6. Photographs. Single pictures, and sets that can be arranged in striking layouts up to 6 pages to tell interesting stories of the outdoors.

7. Cartoons on outdoor subjects.

Outdoor Life lays strong emphasis on photographs. Following are its requirements in this field:

1. Color transparency for cover, full of action, atmosphere, or human interest.

2. Photos submitted with feature articles (1,500-3,500 and occasionally 8,000 words), concerned with hunting, fishing, and closely related activities. Color photos sometimes used, if outstanding. For an article on experiences afield, "candid camera" pix should not only show participants but actually illustrate the incidents described—action high spots and human-in-

terests sidelights included. We're allergic to the conventional posed photos, particularly those of lucky angler or hunter with his fish or game, unless latter are exceptional trophies. Photos on how-to-do or how-to-make should make technique crystal-clear.

3. Striking picture stories, with captions and covering text. Such sets should have a beginning, a middle, and an end. We want exclusive coverage of unusual fishing or hunting trip, some noteworthy event or new development in our field, wildlife conservation, game animals or birds, poisonous snakes, etc.

4. Single photograph, novel or dramatic enough to make full-page feature (with title and caption, or a few lines of text).

-A&J-

Robert O. Erisman, editor of Stadium Publishing Corporation, 655 Madison Ave., New York 21, reports a constant and great need for Western short stories under 4,000 words. "The mature off-trail story," comments Mr. Erisman, "will have a big start on the one that uses standard Western materials and patterns."

Payment is 1c a word on acceptance. Reports are made within two weeks unless a story is held for further consideration.

-A&J-

Exposing the Rackets

Frauds and Rackets, 147 E. 50th St., New York 22, is a new magazine aimed to educate the public about various confidence games, rackets, and swindles.

Typical articles in the first issue deal with racketeering among undertakers, fraudulent advertising, tourist traps, insurance frauds, and con games worked at railroad stations, airports, and bus terminals. There are also personality pieces about several racketeers.

The magazine wants freelance factual articles, 1,500-3,000 words, of the sort mentioned. "Taboos are none," announces the editor, Aaron Norman. "Names will be named or no sales. Writing should be slick and fast with no unnecessary sensationalism."

Frauds and Rackets also buys cartoons and fillers in its field. Payment on all material will be based on its quality.

-A&J-

New Mexico Magazine, Santa Fe, N. M., is looking for 4x5 transparencies of New Mexico subjects for the color section. George Fitzpatrick, the editor, offers \$25 each for suitable shots.

-A&J-

The rate of payment for articles in *Printing Monthly* and *MetroDE* is 1c-2½c on acceptance. An erroneous figure was given in the June *Author & Journalist*. Both publications are in the graphic arts field. Address Jim Elliott, Managing Editor, P.O. Box 11, Lincoln Park, Mich.

-A&J-

The *Grizzly*, a bimonthly for the 40th Armored Division, California National Guard, will make its appearance in September. It seeks fiction (four-part serials, short stories, and short-shorts), cartoons, and verse with the soldier slant, though not exclusively for men. The editors are interested in romances from the woman's angle but with military themes.

Payment will be on publication—rate not stated. The editors are Milton W. Smith and Worth Larkin, 5531 Santa Monica Blvd., Hollywood 38, Calif.

AUTHOR & JOURNALIST

Sophistication in the West

A new magazine of sophisticated appeal to men—in the general field represented by *Esquire*—will appear in the early fall. The title has not been definitely settled upon. Manuscripts may now be submitted to the editor, David Zentner, 304 Robinson Bldg., 520 E St., San Diego 1, Calif.

The magazine will stress satire, humor, and some spicy appeal to the sophisticated male reader. Emphasis will be on light treatment rather than the serious or exposé type of thing. Material desired includes "strong, earthy-type fiction; satirical stories and 'take-offs' on modern life; sophisticated, witty cartoons; pictures featuring exciting personalities (preferably women with pin-up qualities." Detailed queries are requested on material. Roughs rather than finished cartoons should be submitted.

Mr. Zentner states that he is particularly anxious to develop new talent with a flair for sophisticated, off-beat writing.

Payment will be at 5c a word to start, with promise of much better as the magazine gets established. Payment will be made about 30 days after acceptance.

—A&J—

Sales Letter Showmanship, 545 Fifth Ave., New York 17, is in the market for articles ranging from a paragraph to 500 words on dramatic methods of using direct mail to capture attention and interest. The magazine is interested also in actual samples of letters and mailing pieces received in the mail, provided they are sufficiently dramatic. Seasonal and holiday tie-ins are of particular interest in all material.

Payment is on acceptance, the range being \$5-\$50 an article or letter regardless of length—usefulness to readers of the magazine is the criterion. A. August Tiger is editor.

—A&J—

A new national business journal, the *Dispensing Optician*, will appear in August. The editorial offices are at 2063 Mountain Blvd., Oakland 11, Calif.

The magazine wants articles to 1,000 words on successful operation of optical dispensing businesses.

Articles may be on technical aspects of adjusting glasses, economic factors in the business, relations with prescribing doctors (How does the optician get to the busy ophthalmologist? How does he ask for referrals?); design of new dispensing establishments; design of dispensing tables to include eye-glass displays; design of display windows; design of reception areas; new developments such as sun glass "bars"; eyeglass style and fashion counseling services rendered to customers by dispensing opticians; employee relations, welfare plans; union contracts.

The publication is interested in the history of legislation regulating the business of optical dispensing in each state, and in the history, reasons for organizing, and officers and directors of state dispensers' associations.

The *Dispensing Optician* is particularly interested in the current state of the optical business in Oklahoma and New York. It does not need California coverage.

Payment for accepted material is 2c-3c a word and \$7 a photograph.

AUGUST, 1955



HE DID IT: This is Don Wellman. He was an unpublished author until he sent his manuscript **SOFT SHOULDERS** to Pageant Press. Today he is widely acclaimed and his book has been endorsed by National and Local Safety Groups for its humane approach to safe driving. If you have a manuscript—fiction or non-fiction—send it to Seth Richards, publisher of Pageant Press, 130 West 42nd St., N. Y. 36. You will get a free editorial report and an appraisal of possibilities and costs. If you want to learn more about Pageant's successful methods write for their free brochure (AJ8) which has helped hundreds of authors to get their books published, advertised, publicized and distributed. Be sure also to ask for details of Pageant's \$1600 Best Book Contest. **Note:** Readers Digest has four new Pageant Press books for consideration of possible purchase of condensation rights. Reader's Digest often pays about \$2000 for such rights. **Important:** Pageant Press can publish your book in time for the booming Christmas season if you send them your manuscript before August 15th. Better hurry.

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Where to Sell Plays for amateur production

THERE is a constant demand for good one-act and three-act plays suitable for amateur production. Schools, churches, and clubs constitute the major groups that produce such plays. The little theatres tend increasingly to use plays that have been Broadway successes though some undertake new drama, frequently of experimental type.

Plays for general amateur production should be definitely dramatic. Cheerfulness is another common requisite—there is little demand for gloomy drama. The writer must also avoid common moral and religious taboos.

Plays with comparatively few characters are most wanted, and often a predominance of female characters is preferred. Stage settings should be as simple as possible.

If a writer can get his play tried out by an amateur group before offering it for publication, he will usually see changes that should be made.

It is possible to copyright a play prior to production or publication, and this is often desirable. Information and the necessary forms are obtainable from the Register of Copyrights, Library of Congress, Washington 25, D. C. Ask for Form D.

Firms that publish plays collect royalties on many of them for amateur production though some are offered without fee. For work promising any degree of popularity it is advantageous to the playwright to get a contract giving him a share in the royalties; the usual share is 50 per cent.

Walter H. Baker Company, 569 Boylston St., Boston 16. Caters to the amateur play market—schools, colleges, churches. Always willing to read any manuscript suited to this clientele. Plays in one stage set have a better chance for acceptance, as do also plays calling for more women than men in their casts. Reports in 2-3 weeks. Outright purchase or royalty. Edna Cahill, Editor.

Beacon House, 1112 Fourth St., Sioux City 12, Iowa. One-act plays (approximately 30 minutes) for high school production. Payment on royalty basis with a small advance against royalties. Send for suggestion sheet before submitting manuscripts. Merlin D. Willis, Editor.

T. S. Denison & Co., 321 Fifth Ave., S., Minneapolis 15, Minn. Full-length and one-act plays. Also books and collections of entertainment material. Authors may request a catalogue to discover types used. Reports ordinarily in 4 weeks. Usually outright purchase. L. M. Brings.

The Dramatic Publishing Co., 179 N. Michigan Ave., Chicago 1. (40-50 plays yearly.) One-act and full-length plays, one-set shows preferred. Some plays with exclusively female casts. Has extensive market in high schools. Send for free catalogue showing various categories of dramatic scripts needed. Reports in 2-4 weeks. Outright purchase or royalty.

IF I SHOULD GHOST WRITE FOR YOU

IT WOULD COST YOU PLENTY, SO YOU DO THE WRITING. I'LL DO MY BEST TO HELP YOU GET RESULTS. MINIMUM \$2.00—to 3000 words \$2.50—to 7000 words \$5.00.

JAY DESMOND

808 N. Fuller Ave. Hollywood 46, California

Eldridge Publishing Company, Franklin, Ohio. "The type of material used depends on the year's publishing schedule, but always includes three-act and one-act plays (drama, mystery comedies, mysteries, farce, and comedy drama) for schools, churches, women's and rural groups, etc. We are always glad to read entertainment material such as banquet books, stunt books, game books, humorous pantomimes, speakers' helps, monologue books, short skit books, stunts, novelties, operettas, etc. Manuscripts must be typed on one side of sheet only, double-spaced and in the case of dramatized items, should be prepared in that form. Directions for staging, costuming, and action, as well as dialogue, should be included. Any play should be taken to avoid stilted dialogue and trite plot. We prepare our publishing schedule in late fall for the succeeding year, so prefer to have manuscripts submitted between October and early spring. MSS. will, however, be considered at any time during the year. There is no reading charge. All short items and some longer material are purchased outright. We occasionally write royalty contracts for full evening plays." Payment on acceptance. H. C. Eldridge, Jr., Editor.

Experiment. A Quarterly of New Poetry, 6565 Windermere Road, Seattle 5, Wash. Carol Ely Harper. Short poetic dramas of experimental type—especially such as are suited to the "theatre in the round." No cash payment. Query.

Samuel French, Inc., 25 W. 45th St., New York 36. One of the largest publishers of plays, offering a market for a variety of good drama. Handles plays for Broadway as well as amateur production. Branch offices in Hollywood and Toronto.

Gillum Book Co., 400-408 Woodland Ave., Kansas City 6, Mo. (About 50 plays yearly.) Publishes all kinds of home economics plays, in one or two scenes, 1,000-5,000 words, or running 20-30 minutes. Present demand is for nutrition plays, health plays, first aid, renovation of garments, fashion shows, etiquette plays, etc. Publisher judges submitted plays' theatrical possibilities, does not require testing before submission. Also buys monologues, humorous readings, verses, etc. Accepts or returns within a week after receipt. Outright purchase, average \$25 a play. Mrs. G. N. Gillum.

The Instructor, Dansville, N. Y. Plays for children, especially grades 1-6 inclusive. Holidays and other special occasions emphasized. Material which children can develop into plays for themselves. Payment \$12-\$25 on acceptance. Mary E. Owen.

Interim, Idaho State College, Pocatello, Idaho. A. Wilber Stevens. One-act poetic plays of advanced quality. No cash payment. Query.

Longmans, Green & Co., 55 Fifth Ave., New York 3. Well-written, clean one-act or three-act plays which have been tried out successfully in local production and are suitable for all types of amateur groups. Payment individually on the basis of each script. Address Play Department.

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(San Francisco 1918 to 1943)
2140 Empire St., Stockton 5, California

AUTHOR & JOURNALIST

Recipe for Poet's Delight

By E. TRUETT BROWNING

Take one full box of rejection slips

And pour in a pot;

Then add a generous portion of editors;

And stir until hot!

Northwestern Press, 315 Fifth Ave., S., Minneapolis, Minn. (60-75 yearly.) One-act and full-length plays suitable for high schools, colleges, churches, little theatres, and amateur groups; comedies preferred. Present need: strong dramatic one-act plays. Also publishes skits and various types of entertainment. Buys outright at rates depending upon estimated sales value of the material; also on royalty basis. Testing not necessary before submission, but an advantage to the author. Reports in approximately 4 weeks. L. M. Brings.

Pasadena Playhouse, 39 S. El Molino Ave., Pasadena 1, Calif. Tries out original plays in its Laboratory Theatre which seats 50 to 60 people. No royalties are paid for original plays or those in public domain. Royalty paid for established plays. Any playwright interested in having an original play tried out in the Laboratory Theatre should write Manuscript Committee for conditions. No one-act plays considered.

Plays, The Drama Magazine for Young People, 8 Arlington St., Boston 16. (90-100 yearly.) One-act only, holiday, historical, comedies, fantasies, etc., suitable for production by school children. Magazine is divided into three sections according to age level—Junior and Senior High, Middle Grades, and Lower Grades. Payment on acceptance. A. S. Burack.

The Progressive Farmer, Birmingham 2, Ala. One-act plays with preferably not more than eight characters. Subject matter: religious; seasonal; farm life; rural community improvement. Plays should be suitable for production by rural people. Outright purchase, \$20-\$50 a play. O. Romaine Smith, Youngfolks Editor.

Row, Peterson & Co., 1911 Ridge Ave., Evanston, Ill. (10-15 plays yearly.) One-act and three-act plays for high schools, colleges, churches, and summer theatres. Writers are advised to analyze Row-Peterson catalogue of listings before submitting synopses or manuscripts. Preponderance of female characters preferred in three-act plays; could use one or two long plays for all-women casts; also three-act suspense plays, cleverly complicated with novel situations and some humor-relief. Heavily over-stocked with children's dramatic material and therefore returns such manuscripts unread. While testing before submission is not imperative, all scripts purchased are subjected to rigorous testing prior to publication. Endeavors to report within 2 weeks. Will buy outright, or arrange percentage-of-royalty contracts for authors of established reputation or highly promising young writers. Pays \$500 to \$1,000 for exceptional three-act scripts reflecting genuinely original ideas and written with better-than-average competence and stageworthiness. Offers less for promising scripts requiring extensive editing, rewriting, or collaboration. Address: New Plays Editor, Office 18.

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Syndicate Markets for Freelancers

OF the large number of syndicates comparatively few offer a market to the freelancer. Most syndicates go in for continuing features and now have all they can sell. Also their experience is that most freelancers are not prepared to produce 300 good manuscripts a year.

A new feature usually originates on the editorial page of a newspaper. If it is outstandingly popular, a syndicate will consider it. After the editor of the paper brings it to the attention of the syndicate.

Even though not normally open to freelancers, practically any syndicate will consider an outstanding idea for a continuing feature. The writer's best bet is to talk it over with the managing editor of one of the local daily newspapers, who will be able to advise him as to the most likely syndicates.

The usual practice of syndicates is to sell each series or item by itself. (Some, such as NEA, sell a package embracing many features of various types.) The rate charged depends on the circulation of the newspaper and other factors—not infrequently on what the syndicate salesman can get.

On steadily running features the syndicate usually splits the gross 50-50 with the author, though in many instances part of the advertising and promotion for the series is charged to the author. On individual items, sometimes a royalty, sometimes a flat fee, is paid by the syndicate.

The freelancer who wants to do some syndicate work—and perhaps eventually carry it on as a steady occupation—is likely to find his best opportunity in black and white or color photographs with amusing or arresting captions, or in photo stories. Fact features are also welcomed by some syndicates, as the following list shows.

The market for fiction and verse is very small and growing smaller. Nearly all such material is contracted for with authors accustomed to syndicate work. Much of the fiction syndicated is re-print of published books.

The syndicates listed below accept material from freelancers. Except for photographs and sport news features, one should not submit material without preliminary inquiry.

AP News Features, 50 Rockefeller Plaza, New York. M. J. Wing. News, women's sports features, comics.

Atlas Features Syndicate, 6455 Sunset Blvd., Los Angeles 28. Gerald W. Cahill. Crossword puzzles, news pictures, comic strips, features. Outright purchase or royalty, 50%.

Authenticated News, 170 Fifth Ave., New York 10. Rotogravure feature pages; considers exclusive up-to-date photos, news pictures, 8x10 glossy. Outright purchase, varying rates; or 50% royalty.

Baptist Press Syndicate, 127 Ninth Ave., North, Nashville 3, Tenn. Albert McClellan, Director of Publications. Furnishes weekly children's page for state Baptist papers. Seeks character-building fiction, 300-600 words; nature, science, and how-to articles 300-400 words; verse to eight lines; puzzles, drawings, cartoons; how-to cartoons. All material should be for children 6-12 years. 1¼c a word, verse 25c a line.

Camera Clix, 19 W. 44th St., New York 36. Photos only. Human interest sequences in 8x10 prints; color transparencies in minimum size of 4x5. Royalty or outright purchase.

Central Press Association (King Features Syndicate), 1013 Rockwell Ave., Cleveland, Ohio. Courtland C. Smith. News feature photos and pix on single subjects for picture layouts. Single photos \$5.

Gerard Chapman, 116 West Ave., Great Barrington, Mass. First and second rights to serials, short stories, and short-shorts by established writers only. Rates and methods of payment individually arranged.

Chicago Sun-Times Syndicate, 211 W. Wacker Drive, Chicago 6. L. S. Fanning, Editor. Continuing newspaper features; columns, panels, strips. Contract and royalty basis.

Columbia Newspapers, 175 Fifth Ave., New York 10. 8x10 freelance photos; singles or series with feature slant. \$2-\$5 for black and white.

Craft Patterns, A. Neely Hall Productions, Elmhurst, Ill. A homecraft project service requiring first-class photos plus pencil sketches including complete measurements for shaping full-size patterns. "The percentage of usable material submitted is so small we have about given up looking for projects from this source." Payment on acceptance in accordance with value of project.

Dixie News Service, Inc., P. O. Box 1202, Hendersonville, N. C. L. E. Jaekel, President, Executive Editor; Mary S. Jaekel, Vice-President, Managing Editor. Significant newspaper columns by authorities in their field; serial rights to popular published books, any subject. Sunday feature section articles dealing with vital problems of the day. No photographs. No short stories. No poetry. Syndicate contract rate 50% net monthly.

Ewing Galloway, 420 Lexington Ave., New York. Serves publishers, advertising agencies, with photos of nearly everything on earth except purely ephemeral pictures (hot news today, old stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Rates to \$25 a picture. Will buy one or 1,000 at a time.

Frank J. Gilloon Agency, 570 Fifth Ave., New York 19. Individual feature pictures and feature sets both in black and white and in color. Royalty.

Globe Photos, 152 W. 54th St. (Adelphi Theatre Bldg.), New York 19. Elliot Stern. Photo features and articles from professional photographers or author-photographers. Features should have 10-20 pictures in color or black and white. Also single color photos for editorial, advertising, and calendar use. Human interest, landscapes, science subjects. Girls—both picture stories and color photos for covers. 50-50 for black and white, 60% to photographer for color.

Harris & Ewing Photo News Service, 570 Fifth Avenue, New York. Good pictures. Points and people of interest are acceptable if well done. Also, feature stories up to 10 pix, individually captioned. Topic and photography must be carefully turned out. Royalty basis.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Joseph B. Polonsky. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage.

Jewish Telegraphic Agency, 660 First Ave., New York 16, N. Y. Boris Smolar, Staff Columnist. Buys occasional feature articles of Jewish interest, 1,000-2,000. 1c a word on acceptance.

Keister Advertising Service, Strasburg, Va. Advertising copy for "Support the Church" series. \$10-\$25 for 125-word ad. Must be competent copywriting sympathetic with program. Information and proofs of ads available to qualified persons.

King Editors Features, 102 Hillyer St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12), 800-1,500 words each. Royalty.

King Features Syndicate, Inc., 235 E. 45th St., New York. Ward Greene. A big general features service demanding top-notch continuous work. Royalty. Query with specific information.

Ledger Syndicate, 321 S. Fourth St., Philadelphia 6, Pa. In the market only for outstanding features by well-known writers and artists.

McClure Newspaper Syndicate, 229 W. 43rd St., New York 36. Kathleen Caesar. Cartoons and comic strips, on contract only, largely from regular sources. Interested only in features that can run for a number of years, preferably daily, done by professionals. No fiction.

NEA Service, Inc., 1200 W. Third St., Cleveland 13, Ohio. News, sports, and women's features are handled in New York office, 461 Eighth Ave. Sumner Ahlbum, News Editor. In fiction, fast action, modern stories, any type, suitable for newspaper serials. Original stories 20,000 words and upwards are considered, as well as second rights on published novels. Payment by arrangement with author or his agent, better than 1c a word. Buys only newspaper rights, other rights remaining with author. Russ Winterbotham, Fiction Editor. Boys' and girls' page uses all types of material for youngsters 7-14, fact and fiction. Word limit, 800; 300-350 preferred. No continued stories, Nan Jones, Juvenile Editor. All submissions to NEA except news, sports, and women's features should be made to Cleveland office.

New York Herald Tribune News Service, 230 W. 41st St., New York 36. Willet Weeks, Manager. Syndicates **Herald Tribune** features; buys occasionally from freelancers. Columns, comics, features. 50-50 percentage basis. William A. Miller, Jr., Editor, buys freelance news coverage and news features.

North American Newspaper Alliance, Inc., 229 W. 43rd St., New York 36. John Hunt. Looking for more freelancers who can produce exclusive stories worthy of widespread daily press publication. Uses many big-name byliners and interviews on subjects in the news. Also stresses interpretives, backrounders in important fields, and really offbeat articles in any and all fields. Pay averages \$15-\$25, depending on quality and length, for run-of-the-mill pieces. Rates go much higher for stories that are really important.

Paul's Photos, 3702 Lakewood Ave., Chicago 13. George F. Paul. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions, such as Christmas; strange sights and customs in foreign lands. Transparencies. Commission or outright purchase.

Pix, Inc., 250 Park Ave., New York 17. Leon Daniel. High-class photos, mainly series and sequences suitable for picture layouts in leading magazines. Color transparencies, if possible 4x5 or larger; however, 2 1/4 x 2 1/4 is acceptable to many editors and 35mm. for fast action shots only. All photographs have to carry captions. New York assignments mostly covered by photographers under contract, but assignments given frequently to out-of-town photographers. When submitting pictures state whether they have been published before and where. Black and white photographs on 50-50 basis. Color 60-40 (60% going to the photographer).

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Religious News Service, 381 Fourth Ave., New York 16, N. Y. Louis Minsky. Religious news stories of wide interest to church people or the general public. Photos of religious interest. Openings in some areas for correspondents qualified to cover noteworthy religious developments. 2c a word up; \$5 a photo.

Science Service, Inc., 1719 N St., N. W., Washington 6, D. C. Watson Davis. Science feature articles and news photos. Considers some freelance material. 1c a word average, on acceptance.

Three Lions, 545 Fifth Ave., New York 17. News pictures and picture-stories, some from freelance writers; scientific picture stories for laymen. No articles accepted without illustrations. "We are interested in picture stories of professional quality. They should be scientific, human interest, for men appeal. Besides black and white picture stories we are also interested in color stories and single 4x5 color transparencies." Black and white picture stories are purchased outright, or handled on a 50-50 basis, color on a 60-40 basis.

Transworld Feature Syndicate, Inc., 23 W. 47th St., New York 36. Freda Joel, Editor. Syndicates in foreign countries books and short stories published in this country. 50-50 split on the gross. Query before submitting any material.

Underwood & Underwood News Photos, Inc., 3 W. 46th St., New York 36. Howard N. Rubien, Editorial Director. All types of photographs, 8x10 glossy prints only, well captioned. 50% royalty on publication.

Underwood & Underwood Color, 3 W. 46th St., New York 36. Milton Davidson, Editorial Director. All types of transparencies, minimum size 4x5, well captioned, superior quality only—brilliant colors, needle sharpness, and simple composition. 50% royalty on publication.

United Press Newspictures, 461 Eighth Avenue, New York 1. Harold Blumenfeld. Considers news photos and feature pictures from freelancers. Payment on acceptance.

Universal Trade Press Syndicate, 1841 Broadway, New York 23. Myron S. Blumenthal. Services industrial, technical, and merchandising publications in practically all fields. Freelancers should query in 50 words before preparing articles—each query on a separate slip. Applications from correspondents, preferably with trade journal experience, welcome. Payment 65-80% of receipts from customers.

Words & Picture Service, 61-30 156th St., Flushing, N. Y. Joseph R. Fabian, Editor. Material sought for "Odd but So," daily feature on oddities of nature, animal and plant life, state laws, etc. Maximum, 6 lines. Sources should be given where possible. Prospective contributors may obtain 12 proofs of the feature by sending 3c postage. Payment, 60c a line.

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Better Writing for Better Reading

By WILLIAM I. NICHOLS

Editor, *This Week*

THERE is no magic in television that the written word can't equal—and beat—with a little imagination and effort, especially on these four fronts: (1) improved instruction in reading in our schools, (2) development of better things to read, (3) better, more dramatic physical presentation, and (4) an active, continuous campaign to sell the advantages of reading.

We need to tell people to "Wake Up and Read!" We need to remind them that there is not, and never will be, an effective substitute for reading in terms of culture, education, self-improvement, or true enjoyment. We must tell people over and over again that "without continued reading no man can be educated in 1955."

Part of our present trouble is that many schools are not really teaching children how to read. Some 30 years ago, most schools abandoned the old "phonic," or alphabet, method of teaching reading in favor of the so-called "word recognition," or memory method.

Now, a generation later, educators are forced to admit that in a tragic number of cases the switch was a failure and so they have been forced to correct the error with so-called "remedial reading" courses.

But, in the near future, I predict, there will be a complete revision in our methods of teaching reading, with much greater use of phonic principles. Ironically, it is quite possible that television will be used extensively to teach reading in the future.

No problem in education is of greater importance than this one, for it is now well established that one of the most important single causes of failure in school is inadequate reading skill. And in these high-speed technical days, reading ability is necessary for job success, too.

But improved instruction is only one of several steps we must take if we really want people to wake and read. We must also encourage better, more dramatic writing. We must develop new and more interesting techniques for presenting the printed word. And, above all, we must resell the whole idea of reading. It is a strange paradox—isn't it?—that we are always using the printed page to present other people's ideas. But those of us in the word business have been singularly lax in promoting the idea of reading, in selling the importance of the written message and in reminding people of the double fact that "It Pays to Read" and "It's Fun to Read."

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Writers, Be Human

By HAROLD A. SANDSTROM

AN editor's life is usually complex, and mounting stacks of work on his desk greet him each day. But when a contributor takes time out (requiring only a minute or two) to insert on a separate piece of paper a bit of humor or something about himself or someone else which he thinks the editor might enjoy reading (providing he does not have to return it), a personality cue is pleasantly focused in the mind of that judge of manuscripts.

There is nothing solicitous in this gesture, to be sure; quite the contrary. It is merely confirmation given the editor that, after all, he is a human being, too, and here is someone who takes time out to tell him so indirectly.

In 15 years' experience as short story and poetry editor for a major metropolitan daily, I became acquainted with the needs and the habits of writers struggling to win a contest or to establish a name for themselves in this highly competitive world of words. No greater occupational or professional sin can be committed than the sin of indifference to moderate success evidenced in most literary circles.

In giving the fellow writer a boost for the inspiring poem, story, or other work, the booster helps himself by letting the editorial department of the publication know how the article was appreciated.

Write the Amateur Play

[Continued from Page 12]

is handmade like good lace." Don't let it get over-emotional, either. The light touch is fashionable today. But it should be colloquial, and echo the phrases that author listens for in buses, at bargain counters, on street corners.

Dialogue can have dramatic action or pantomime interspersed between rushes of lively talk. We have been trained by the films to watch sharply, and audiences that occasionally miss a line never miss seeing a man take his revolver from his desk, or a woman remove her wedding ring and drop it in a box. Such bits of action renew attention and reawaken interest.

Besides, the American scene is rich in such details, rich in themes for one-act plays. A public is hungry now to see its own land presented in a good light with its neighborliness, its courage, its many-faceted origins. The D.P.'s in a town furnish superb examples of individuality and independence.

The amateur play is a well-established dramatic form and if you try it, don't stop at writing one, two, or three plays. Keep on till you have done twelve. Try an all-woman comedy. Try a detective or mystery one-acter. Miss Edna Cahill of Baker's Plays says there is a current demand for these. Watch the newspapers for timely items. The man who likes the Do It Yourself notion. The girl who loses out at a beauty contest. Or be daring and try a space-ship melodrama. Even if your first plays don't find a market, turn them into stories. Then maybe television will buy them.

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Markets for Greeting Card Verse and Ideas

THERE'S a good market for the writer who has mastered the craft of greeting card verse. As Mrs. Chase points out in her article on Page 16, this type of writing involves definite requirements. Verse dashed off without study, analysis, and revision seldom hits the mark.

Payment ranges generally from 50c to \$1 a line. Premium prices are often paid for exceptional work.

There is an excellent market for novelty ideas for cards—though these are as likely to be developed by a non-writer as by a writer.

A large number of greeting card manufacturers employ writing staffs and buy little or no freelance material. Others have discovered or developed professional writers who supply most of the verse purchased though they are not salaried employees. There is always a chance for the capable freelance writer to develop a steady market.

The greeting card markets in the following list express willingness to consider freelance material. Most other firms will examine manuscripts in the hope of finding something exceptional, but do not encourage submissions.

As with every other market, the writer should analyze the type of material a given publisher uses. Practically all firms put their imprint on their cards, which may be examined at any greeting card counter.

It is desirable to submit eight to ten verses at the same time, but each should be on a separate sheet. Most writers put their copy on 3x5 slips, which will go into a standard No. 6¼ or No. 6¾ envelope. The most professional method is to use a No. 6¾ envelope and inclose a No. 6¼ envelope-stamped and addressed, of course—for return.

Any printing establishment will be familiar with these sizes. If you buy elsewhere, better measure the sizes: the outside envelope should be about 6½ by 3½, the return envelope 6 by 3½.

American Greetings Corporation, 1300 W. 78th St., Cleveland 2, Ohio. Buys little freelance material. Humorous and novelty verse for all occasions, but no conventional. George Burditt, Editorial Department. \$1 a line. Payment on acceptance.

Artistic Card Co., 1575 Lake St., Elmira, N. Y. Christmas, birthday, convalescent, everyday verse, 4-8 lines, 50c-\$1 a line. Query before submitting.

Barker Greeting Card Co., Barker Bldg. 14th & Clay Sts., Cincinnati, Ohio. Sophisticated, humorous, holiday, everyday adult verse and juvenile verse, preferably 4 lines. Rate of payment depends on merit. Pays up to \$100 for ideas. Unusual, different, clever, novelty ideas wanted only. Anything sentimental not needed. Alvin Barker.

Buxza-Cordoza, 127 N. San Vicente Blvd., Los Angeles, Calif. Humorous and sentimental everyday verse 4-8 lines. Helen Farries. Valentine verse—all kinds—wanted in September. 50c a line on acceptance.

Card Masters, Inc., 239 W. 66th St., New York 23. Everyday verse and verse for special occasions, chiefly humorous. Also gags. D. S. Korn. \$10 a verse or gag.

Fairfield Publishing Co., 2732 Fullerton Ave., Chicago 47. At present interested only in general, rela-

tive, and juvenile birthday; convalescent; anniversary, wedding, and birth congratulations; sympathy, religious and general; gift enclosures for birthday, shower, wedding, and baby gifts; general thank-you notes; belated birthday. Especially interested in 4-line general conventional verse that can be sent by a man or woman to a man or woman. Omit personal pronoun, slang, "cuteness." Some 8-line verse acceptable, especially in the relative birthday category. Anne Bradford, Editorial Department—E.

Fravessi-Lamont, Inc., 55 Gouverneur St., Newark, N. J. A very limited market for short verse, chiefly humorous. Payment at varying rates.

Gatto Engraving Company, Inc., 52 Duane St., New York. Verse for all occasions. S. Yuster, Editor. 75c a line. Acc.

Gibson Art Co., Fourth and Plum Sts., Cincinnati, Ohio. Largely staff-written. Restricted market. Professionals with outstanding material always considered. Helen Steiner Rice, Editor. Rates flexible.

Greetings, Inc., 8 Richards St., Joliet, Ill. Holiday. (except Christmas and Valentine), convalescent, religious, juvenile, conventional, everyday, birthday verses, 4 to 8 lines; occasional unrhymed sentiments; humorous and clever ideas. "We like our verses to be conventional in style, simple in wording, clear in grammatical construction, and fresh and original in theme." Florence Thompson. 50c a line. Special price for unique and clever greeting card material. Acc.

Metropolitan Lithograph and Publishing Co., Everett 49, Mass. Verses 4-8 lines for all occasions. 50c per line. Humorous, to \$50 with sketch.

Novo Products, Inc., 1166 Milwaukee Ave., Chicago 22. Market for clever, novel, comic-type greeting cards. Currently buying Christmas, everyday, and Valentines. "We accept only ideas that have a surprise ending, a clever play on words, or a comic gag built around a gadget or attachment. We pay \$7.50 for every idea accepted. A sketch is preferable, but typewritten 3x5 card with the idea written out and the illustration suggested in writing, will do. Please do not send us religious, sentimental ideas."

Julius Pollak & Sons, Inc., 45-35 Van Dam St., Long Island City 1, N. Y. Verses for birthday, everyday, Mother's Day, Father's Day, Easter, Christmas, Valentine Day. Prefers 4-8 lines. Frances Stimmel, Editor. 50c a line for general material.

Rust Craft Greeting Cards, Rust Craft Park, Dedham, Mass. Cute and humorous material for all greeting card occasions. Material should be brief and to the point, either prose or verse, and a suggestion of the author's idea for design is sometimes helpful. Serious verse is mostly staff-written. Address inquiries and manuscripts to H. A. Bates. Payment on acceptance.

The P. F. Volland Company, 8 Richards Street, Joliet, Ill. "We are especially interested in humorous and cute ideas for greeting cards for all occasions. Buy ideas in rough dummy form as well as more finished art work. We also purchase 4- and 8-line general verse for all seasons and occasions. Premium prices paid for unusual ideas and animations." Marjorie Grinton, Editor.

The Warner Press, Anderson, Ind. Verse 4-6 lines. A few religious prose sentiments. All material is religious or semireligious, but not sentimental, preachy, or doctrinal. Prefers to have a suggested Scripture text, with reference, accompany each sentiment. No payment is made for Scripture. Buys at specific times: Easter and everyday—March 1; Christmas around June 1. Does not wish submissions before March 1 or after June 1. Heavily stocked with Easter material. 50c a line.

Contests and Awards

Dodd, Mead & Co., Inc., in conjunction with *Boys' Life*, is again conducting a contest for a novel for boys of 12-16 years.

The book should be 45,000-80,000 words and should be "in the finest American tradition." While *Boys' Life* is the organ of the Boy Scouts of America, manuscripts need not use Scouts as characters.

The prize is \$2,000. The winning story will be serialized in *Boys' Life* and will be published in book form by Dodd, Mead & Co. Closing date of contest, November 15.

Address Dodd, Mead & Co., Inc., 432 Fourth Ave., New York 16.

- A&J -

The *Paris Review*, 2 Columbus Circle, New York 19, offers prizes of \$300 and \$200 for the best stories 1,500-7,000 words. The contest is sponsored by H. H. the Aga Khan.

Stories must be in English and must not have been previously published. Entries must be marked "contest" and the name of the contestant noted separately on a detachable piece of paper. A stamped self-addressed envelope must accompany each manuscript.

The story winning first prize will be published in the *Paris Review*. Other entries will be considered for publication at the magazine's regular rates.

Closing date, November 1.

The *Paris Review*, published in both New York and Paris, is devoted to outstanding creative writing and art. Emphasizing the work of young writers of distinction, it publishes also contributions by already famous contemporary figures.

- A&J -

Young People, a magazine of the American Baptist Publication Society, offers prizes of \$200, \$100, and \$50 for the best stories to appear in the publication next year. Acceptable manuscripts submitted from August 1, 1955, to July 1, 1956, will be paid for at regular rates and then will be considered for the prizes.

Stories should be between 2,000 and 2,500 words.

Address *Young People* at 1703 Chestnut St., Philadelphia 3, Pa.

- A&J -

Heirs of the late Frank Doster, former chief justice of the Kansas Supreme Court and a noted liberal, are offering three prizes of \$100 each for the best essays on: The Separation of Church and State (Why I Believe in It).

Entries are restricted to residents of Kansas more than 16 years old.

Closing date, November 1. Address Thomas E. Burton, 432 Hillside, Topeka, Kan.

- A&J -

Contests Previously Announced

More detailed data appear in the issues of *Author & Journalist* indicated.

Albert Ralph Korn Contest, attention Lane Van Hook, 154 Pearsall Drive, Mount Vernon, N. Y., for poem not exceeding 32 lines. Prize, 100. Closing date, October 1. (*Author & Journalist*, February.)

Central City Opera House Association, 1502 Cleveland Place, Denver 2, Colo., for a romantic play based on the discovery of gold in Colorado. Prize, \$10,000 plus royalties. Closing date, July 1, 1957. (*Author & Journalist*, January.)

Eastern Kentucky Writers League Poetry Contest, Box 503, Pikeville, Ky. Open to Kentuckians. Closing date, August 24. (*Author & Journalist*, May.)

Ellery Queen Contest, 471 Park Ave., New York 22, for detective or crime stories to 10,000 words. Prizes, \$1,500, \$1,000, and ten of \$500 each. Closing date, October 20. (*Author & Journalist*, June.)

Harper Prize Novel Contest for 1956. Harper & Brothers, 19 E. 33rd St., New York 16. Prize, \$10,000 including guarantee of royalties. Closing date, June 1, 1956. (*Author & Journalist*, July.)

Maclean's Magazine, 481 University Ave., Toronto, Ont., Canada, awards for novels by Canadians or by non-Canadians using a Canadian theme. Award, \$5,000. Continuing competition—no closing date. (*Author & Journalist*, January.)

Modern Romances Story Contest, 261 Fifth Ave., New York 16, for true-to-life stories. Prizes, \$100-\$1,000. Closing dates, August 31, December 31. (*Author & Journalist*, January.)

Norton Gallery players. Palm Beach, Fla., for full-length play. Prize, \$200 plus production. Closing date, September 1. (*Author & Journalist*, June.)

Poets' Club of Chicago, 848 Sunnyside, Chicago 40, contest for sonnets. Prizes, \$20, \$15, \$5. Closing date, September 15. (*Author & Journalist*, June.)

The *Saturday Review's* World Travel Photographic Awards, 25 W. 25th St., New York 36, for travel photographs by amateurs. Prizes, air flight around the world and 25 other prizes. Closing date, October 15. (*Author & Journalist*, June.)

Vermont Development Commission, Montpelier, Vt., contests for photographs taken in Vermont. Four seasonal contests, with 45 prizes \$5-\$200 in each. (*Author & Journalist*, November, 1954.)

Zondervan's Christian Textbook Contest, 1415 Lake Drive S.E., Grand Rapids 6, Mich. Prizes, \$1,500, \$350, \$150. Closing date, September 30. (*Author & Journalist*, March, 1954.)

Zondervan's Contest for Religious Plays, 1415 Lake Drive S. E., Grand Rapids 6, Mich. Prizes \$100, \$75, \$50. Closing date, October 31. (*Author & Journalist*, June.)

Zondervan's International Christian Fiction Contest, 1415 Lake Drive S. E., Grand Rapids 6, Mich., for evangelical novels 50,000-100,000 words. Prizes, \$4,000, \$750, \$250. Closing date, December 31, 1956. (*Author & Journalist*, June.)

Writers should communicate with the sponsor of a contest or award before submitting material. In some cases special entry forms are required. A stamped, self-addressed envelope should be enclosed with the request for information.

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MARKET LISTS! Back numbers of **AUTHOR & JOURNALIST** listing various types of markets for manuscripts are available, as long as they last, at 25c each postpaid. October, 1954 (Little Magazines, Company Publications). November, 1954 (Book Publishers). December, 1954 (Business Publications—sometimes called Trade Journals). February, 1955 (Juvenile Magazines). March, 1955 (Filler Markets, Jewish Publications). April, 1955 (Markets for Poetry, including Light Verse). May, 1955 (Comic Books). June, 1955 (Travel Markets, Farm Publications). July, 1955 (Handy Market List). Send 25c each (coin or stamps) to **AUTHOR & JOURNALIST**, 1313 National Bank of Topeka Bldg., Topeka, Kansas.

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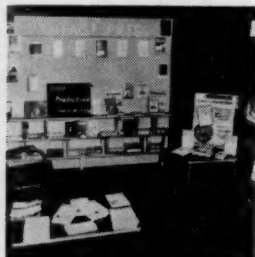
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How Vantage Launched This Best Seller

Under the guidance of Irwin Winehouse, Vantage's Director of Sales and Publicity, a complete promotion, sales and publicity campaign was planned and put into action. The program was so successful that *Jehovah's Witnesses: The New World Society* was selling at bestseller rate before publication date.

Here are a few of the steps that were taken to help put this book over the top: (1) Vantage salesmen visited leading book dealers and wholesalers throughout the country, chiefly, New York, Boston, Philadelphia, Washington, Chicago, Los Angeles, San Francisco. (2) Special circulars were printed for distribution to Witnesses and the public. (3) Full-page advertising appeared in *Retail Bookseller*. (4) General advertising appeared in *The New York Times*. (5) Special circulars were mailed to the nation's 1500 leading bookstores. (6) Advance publicity releases were sent to leading newspapers and periodicals.

While we cannot promise to make your book a best-seller, too, we can offer you a live-wire, aggressive sales and publicity program. Important to remember is that Vantage is America's seventh largest book publisher, and can do a real job for you. If you would like to have your book published, mail the coupon for our free, 24-page booklet.



The Marley Cole book and other leading Vantage titles were displayed in June at the American Booksellers' Convention in Chicago, at the Hotel Sherman. Irwin Kremen, Vantage's Sales Promotion Manager, took orders for thousands of copies of the book, one of the most active titles on the Convention floor.

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About the Author

Marley Cole, author of the nation's newest non-fiction best-seller on Jehovah's Witnesses, is a seasoned writer whose articles have appeared in *Life*, *National Geographic*, *The Nation*, and other publications. A native of Knoxville, Tenn., and a former newspaper man, Mr. Cole has long been interested in the growth of religious groups. Much of the material for this, his first book, was obtained first-hand from personal attendance at local Witness meetings, national conventions, and from the Society's own files. Presently, Mr. Cole is at work on a novel.

New York, N.Y.—*Jehovah's Witnesses: The New World Society*, by Marley Cole, hit the best-seller class almost immediately upon publication. Writing in June *Retail Bookseller*, Editor Francis Ludlow declared: "This book is sure to be in demand." And his prediction was hardly an understatement.

With orders pouring in at a rate better than 3000 copies a day, more than 65,000 books had been sold by June 22, official publication date. Original plans called for a first printing of 10,000 copies, but this was doubled late in May. Then with the promotion and sales campaign under way, advance orders piled up at an unprecedented rate. Printers and binders worked around the clock to deliver an additional stock of 57,000 books on June 27, five days after publication. A third printing of 10,000 copies is in the planning stage.

National interest in the book has centered around never-before-published documents that show the Eisenhower family's affiliation with this dynamic and fast-growing religious group. Until her death in 1946, Ida Eisenhower, the President's mother, was a member of the sect. She helped organize the first Jehovah's Witnesses congregation in Abilene, Kansas, in 1896.

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